

and Profundity', Bryan demonstrates how the pavan in the late sixteenth century shifted away from functionality when composers used asymmetrical strains—themselves expanded—that built towards a climatic final strain. The form is of course intrinsically bound up with the lachrymose school led by Dowland; such sophisticated motivic play was another aspect of the transition, as was harmonic sophistication.

The lives of early modern musicians are often difficult to reconstruct; this is a problem addressed by Arne Spohr in his fresh look at William Brade, who was born in England c.1560 but spent much of his career working in several courts in northern Europe. Spohr must be right to assert that 'Brade's importance for the transmission of English repertoire and performance practice to Germany and Denmark cannot be overstated' (p. 204). He expertly demonstrates that at a time when musicians in Germany were expected to be versatile, Brade's specialism in stringed instruments stood out and 'made him a social and professional model for the generation of string players to come after him' (p. 214).

Reconstruction is also at the heart of Hector Sequera's essay, which deals with musical practices in the household of Edward Paston (1550–1630). While Paston's household was clearly musical, we know almost nothing of the musical instruments he owned or of performances. And as Sequera points out, 'This lacuna is especially glaring since the musical texts clearly suggest that consort music was performed on transposing instruments, several sizes of lutes and various combinations of voices' (p. 214). A letter, newly discovered by Sequera, establishes a connection between the Pastons and Elizabeth I's court and shows that Edward's son William was travelling on the Continent in 1614. Sequera also highlights that the household records of several recusant families show that there was a 'more highly-integrated and functional musico-religious network than was previously thought' (p. 221). The essay is another demonstration of how the often complex narrative of socio-religious networks in early modern England can be brought into clearer focus through examining what was evidently 'a rich and particularly fertile musical network' (p. 227). Sequera's 2010 doctoral thesis on the same subject is worth investigating.

In the final chapter Abigail Ballantyne explores early modern social networking through the correspondence of the musician-monk Adriano Banchieri. There are two printed col-

lections of his letters (1628, 1630) that reveal a rich tapestry of connections between musicians, composers, and theorists including Artusi, Diruta, Frescobaldi, and Monteverdi. One of the most interesting aspects of the correspondence itself is the way in which Banchieri sought to disseminate his music books. The chapter demonstrates the significance of letter-writing as a means of spreading ideas about music between musicians, colleagues, and patrons before and after publication. In the case of Banchieri, letter-writing was one way in which he was able to cultivate patronage for his many publications and circulate copies of these works. While Banchieri may not be typical of early modern music theorists and musicians, the chapter throws new light on the ways in which contemporaries relied upon their social networks for self-promotion.

This collection of essays offers a wide-ranging and often intriguing critique of music, culture, and patronage in early modern Europe. Reading it from cover to cover I felt that the order of the essays could have been smoother as there are many interrelations between the essays themselves, but this is a small quibble. There are a good number of music examples but few illustrations; for me the price is excessive. Those who can should encourage their libraries to purchase a copy.

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*Gender and Song in Early Modern England*. Ed. by Leslie C. Dunn and Katherine R. Larson. pp. xv + 219. *Women and Gender in the Early Modern World*. (Ashgate, Farnham and Burlington, Vt., 2014. £60. ISBN 978-1-4724-4341-0).

This is the second musical volume in Ashgate's series 'Women and Gender in the Early Modern World'. Like the first volume, *Many-Headed Voices*, it includes contributions by both established and younger academics and ranges over a wide variety of materials. Singing is represented and practised by men as well as by women, in broadside ballads, poems, travel writings, Shakespearean and other plays, educational Masque stagings, domestic ayres, and biopics of Elizabeth I. In spite of this diversity, the clear focus on 'England' and 'Song' gives these eleven articles a remarkable coherence. They are not grouped into titled sections,

because the numerous motifs and concerns that resonate across the volume in several dimensions would be simplified by such a linear arrangement. Some of the connections are made explicit in the introduction, but it is to be regretted that there is no cross-referencing in the articles themselves to put the rich connections into clearer relief.

The diversity in *Gender and Song* is one of the many fruits of musicology's 'sea change', as Martha Feldman called it in her much-quoted foreword to Routledge's Critical and Cultural Musicology series (from 1999 onwards). Canons have expanded and notions of 'texts' have shifted; sexuality, race, narrativity, and politics are now firmly established as possible topics of inquiry; and Word and Music Studies are here to stay. The variety explored in *Gender and Song* is a welcome symptom of the discipline having come to terms with and profited from wider horizons, and these well-aligned contributions come from four musicologists and seven scholars of English literature, who all speak a common language. Finally, the investigation of male singing, both fictional and real, complements a trajectory which generally focused on the recovery of female voices in its earlier years.

The one remaining trace of the effort that these seismic shifts within the discipline have cost its practitioners is a slight tendency to over-rehearse pioneering insights and the now classic publications from the 1980s and 1990s. This is evident in the introduction and in, for example, Angela Eubanks Winkler's discussion of Cupid's appearances in Early Modern masques. In both chapters, less time could have been spent summarizing, and more pulling valuable observations and materials together in ways that build on as well as move on from received wisdom. Classic claims that are rehearsed in *Gender and Song* include the following: performed music crosses the Western mind-body divide in disturbing ways and most alarmingly as song, with its unavoidable physicality; theory is a male prerogative, while performance belongs to the feminine sphere, and so men of authority and rank were practically banned from singing; singing is associated not only with femininity and the body but also with further categories of the Other such as witches, the New World, mad people, and fools. More than twenty years on, these once shocking and now axiomatic tenets about English culture could have been assumed as the basis of in-depth discussion of the materials, which are invariably of considerable interest.

The term 'hypermarginalized' for musical performers who are not male but also not sane, powerful, or white, is an inspired borrowing from feminist scholars by Angela Heetderks (p. 63). The disruptive aspects of music are exemplified by a range of Others: the 'howling' of New World Indians (Jennifer Linhart Wood), the broadside ballads that give witches and fallen women a voice (Sarah F. Williams), and the singing of Shakespeare's fools, which is 'dissident' or marginal, but less reprehensibly so, particularly that of Feste in *Twelfth Night*, who is not quite as 'intellectually disabled' as Heetderk's subtitle leads the reader to expect. Tessie L. Prakas discusses marginal voices in religion in her parallel reading of poems by Richard Crashaw and Mary Sidney. Overburdened by complex revisionist agendas linking Crashaw's (newly contested) Catholic fanaticism and the Protestant Countess of Pembroke's putative feminism, this article explores music ('descant') exclusively as a metaphor for speech and is—despite highly intriguing close readings—more a thesis-driven book waiting to happen than an article on female voices.

The inevitably gendered body of the performer matters in art as well as in life. Scott A. Trudell's brilliant opening article on lute ayres considers the many dimensions of gender implicated in songs: domestic vs. public, lyrical persona vs. performer, and the male speaker's 'effeminacy' in Petrarchan lyrics. Unambiguously male singing is explored in three more articles: Nora L. Corrigan and Joseph M. Ortiz investigate song in plays by Thomas Heywood and Samuel Rowley respectively. Ortiz analyses *When You See Me, You Know Me* as part of the debate about music as an emblem of divine (Protestant) order versus 'Catholic' sensuality that is seen to be controlled during a prince's music lesson in the play. Corrigan, conversely, discusses Heywood's dramatization of the rape of Lucrece, in which the seemingly inappropriate bawdy male singing—while the raped Lucrece remains silent—can be seen as equalizing, homosocial, and politically dissident bonding. Linda Phyllis Austern's magisterial account of 'Masculine Social Energy' in songs in domestic settings also examines the notion of control.

In the second and more sophisticated Shakespeare reading, Erin Minear lays out the emptiness of musical harmony and seduction at the centre of *Troilus and Cressida*. Performances by and for Pandarus, Helen, and Cressida; male, female, and effeminate music-making; *musica speculativa* and the dangerous siren are built

into a complex and impressive argument. Kendra Preston Leonard's 'The Use of Early Modern Music in Film Scoring for Elizabeth I' is a more straightforward plea for more careful attention to 'methods of signification' (p. 183) employed in historical films, which include period, period-style, and modern music. Leonard coins the suggestive word 'experiant' to avoid the term 'viewer', which privileges visual perception, and works this important reminder out convincingly in the readings of three films. As a Shakespeare scholar, I would just like to add that 'for all time' is not just something that 'the film industry likes to say' (p. 183) but a phrase which Ben Jonson used for William Shakespeare, predicting that he would not be 'of an age'.

The volume as a whole is handsomely and carefully edited. I have one general quibble: the cover shows a Vermeer painting from 1665, which receives a careful and sensitive reading in the editors' introduction but seems to me an inappropriate choice. While Golden Age Dutch art does have a technical sophistication that we cannot find in sixteenth-century England, the effort to link this painting (via French sources) to literary and musical texts from a different country, which are also mostly several decades older, is distracting and waters down the otherwise admirable (if implicit) coherence of the volume. Richard Leppert's 1993 *The Sight of Sound*, to recall a pioneering work, juxtaposed German, French, English, American, Dutch, and Russian artefacts, but cultural musicology is now far enough advanced to work with a more relevant iconography. Several articles in *Gender and Song in Early Modern England*, whose scope is so clearly defined, contain very telling illustrations, and these could have pointed the way to a more appropriate English and Early Modern cover image of gendered song.

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*Concepts of Creativity in Seventeenth-Century England.*

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We are used to thinking of the seventeenth century as the cradle or crucible of modernity, or perhaps its construction site (active imagery

seems better suited to the case), for reasons well summed up in Rebecca Herissone's introduction to this collection of essays. Myth-busting experimental science legitimized all sorts of challenge to ancient authority, since in matters literally of cosmic importance the ancients could be proved wrong. Explorers and cartographers stretched the boundaries of the anciently inhabited world. In an environment increasingly hospitable to new knowledge dissident religious beliefs were more readily expressible. And as new, market-mediated means of interaction between producers and consumers emerged, so artists and other creators learned to meet a much wider range of client needs. Traditional patronage systems persisted while alternatives came into being, promising financial reward for strong performance against rival, commercially defined criteria. Two scales of cultural value were now available instead of one: prestige vs. popularity, esteem as assessed by patrons and connoisseurs vs. market earnings easily and objectively totted up. High-prestige art sometimes turned out to be popular, but more often success in one dimension meant comparative failure in the other. Cracks between the 'serious' and 'commercial' art worlds started to show. They widened catastrophically in the nineteenth and twentieth centuries—still, the highbrow/lowbrow value schism had seventeenth-century origins along with awkward reputational implications for seventeenth-century artists stranded on the wrong side.

*Concepts of Creativity* presents edited and updated versions of twelve papers originally delivered at a conference with the same title, organized by Rebecca Herissone and Alan Howard, and held in Manchester in September 2008. The conference formed part of Herissone's Concepts of Creativity research programme, funded by the UK Arts and Humanities Research Council and a number of other organizations directly or indirectly, generating multiple outputs, galvanizing a new generation of English seventeenth-century musicological scholars into collective action, and preventing elders like me from lapsing into total complacency. The networking benefits flowing from Herissone's Concepts of Creativity initiative look to be significant and durable.

Each chapter in *Concepts of Creativity* is offered as a case study exploring specific instabilities in the concept of creativity as understood by seventeenth-century doers and observers. The case studies range well beyond musicology, giving the book a genuinely interdisciplinary appeal. Standards of editing and production